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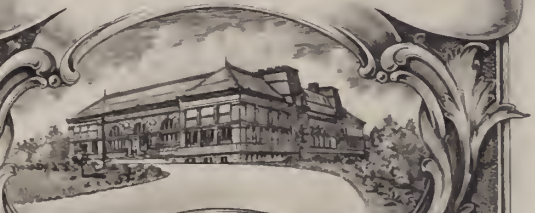

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ORIGINAL DRAWINGS

FINE REPRESENTATIVE EXAMPLES OF THE
DUTCH, ENGLISH, FRENCH AND SPANISH
SCHOOLS

From the Collection of

V. WINTHROP NEWMAN

of New York City

Unrestricted Sale

WEDNESDAY, JANUARY 9, *at* 8:15

AMERICAN ART ASSOCIATION · INC.
MADISON AVENUE 56TH TO 57TH STREET
NEW YORK CITY
1929

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A Superb Collection of

DECORATIVE DRAWINGS

INCLUDING EXAMPLES BY
MASTERS OF THE ENGLISH
DUTCH & OTHER SCHOOLS

WITH REPRODUCTIONS

SOLD BY THE ORDER OF

V. WINTHROP NEWMAN

of New York City

Under Management of the

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MADISON AVENUE 56TH TO 57TH STREET · NEW YORK

1929

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1929

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AMERICAN ART ASSOCIATION · Inc.
DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS

FOREWORD

SIR JOSHUA REYNOLDS, one of the greatest collectors of old Master Drawings, speaking of their charm, in his Eighth Discourse, says: "Sketches or such drawings as painters generally make for their works give this pleasure of imagination to a high degree. From a slight undetermined drawing, where the idea of the composition and character are as I may say, only just touched upon, the imagination supplies more than the painter himself, probably, could produce." Again, in the Eleventh Discourse, he adds, "Those who are not conversant in works of Art are often surprised at the high value set by connoisseurs on drawings which appear very careless, and in every respect unfinished; but they are truly valuable; and their value arises from this, that they give the idea of a whole; and this whole is often expressed by a dexterous facility which indicates the true power of a painter, even though roughly exerted."

The English school of watercolor had its inception in the definite adoption of a medium which had earlier been used only occasionally by foreign masters in sketches and studies preparatory to oil paintings; Dürer, Rubens, Vandyck and a few of their contemporaries made watercolor drawings for their own sake and without reference to elaboration for subsequent work. This was especially so with landscapes which were done mostly for the artist's own pleasure.

Gainsborough was the first of the English artists to revive this tradition, but about this time appeared Sandby and the topographical draughtsmen who worked mainly for engraving, beginning in a careful India ink wash adapted for translation by the engraver; on this was laid a timid tint, gradually becoming stronger and bolder in color as the drawings themselves became more valued apart from their use as illustration, but it was from the talented youthful galaxy, headed by Girbin and Turner, fostered by Doctor Munro, that the pre-eminence of English watercolor was evolved.

For those who cannot indulge their artistic aspirations by the purchase of paintings by artists of note, it is possible in some measure to gratify their taste in the acquisition of what may be termed the autographic conceptions of their imaginations, the decorative tonal values of which harmonize with the unaffected simplicity of later Period styles, charmingly conforming to the artistic intimacy of the reduced wall spaces of modern habitations and it is with this intent in view that the present examples have been selected.

V. WINTHROP NEWMAN

[SEE NO. 5]

DUTCH SCHOOL

Numbers 1 to 25 Inclusive

1. BARBIERS, BARTHOLOMEU PETER. 1772–1837.
A Dutch Farmyard. *Wash, sepia.* Signed at left central base,—"*B. Barbiers.*" Height, 8⅜ inches; width, 9¾ inches.
A rural scene with figures and a tiled roofed farmhouse. At the right, a man driving into the yard.

2. BOUT, PIETER. 1658–1702.
Landing the Catch. *Wash, india.* Signed on log at lower right,—"*Pieter Bout.*" Height, 6½ inches; width, 8½ inches.
A group of fishermen landing their spoil from a beached boat, a man on horseback purchasing and other figures nearby.

3. CATS, JACOB. 1741–1797.
The Entrance to the Village. *Wash, sepia.* Signed at lower left,—"*J. Cats.*" Height, 2⅞ inches; width, 4¾ inches.
A delightful little drawing showing a thatched house flanked by trees. In the distance, the village street and figures animating the scene.

4. DREGHT, JOHANNES VAN. 1737–1801.
Classic Scene. *Pen, sepia.* Signed and dated,—"*Johannes Van Dreght, invet delineavit, 1779.*" Height, 11¾ inches; width, 16¾ inches.
A group of two nude female figures and attendant cupid in classic surroundings.

5. JORDAENS, JAKOB. 1593–1678.
Head of a Satyr. *Black and colored chalks, tinted, and heightened with white on buff paper.* Authenticated by Dr. Hofstede de Groot. Collector's mark at lower left,—"*Comte Nils Barck, Lugt 1959.*" Height, 11½ inches; width, 9⅝ inches.
An exceptionally well-finished drawing of a model frequently used both by Jordaens and Rubens in the character of Silenus in Bacchic scenes.
[REPRODUCED ON OPPOSITE PAGE]

6. KOBELL, FRANZ. 1749–1822.
The Storm. *Pen and wash, sepia.* Signed and dated on reverse,—"*Franz Kobell, f. 1819.*" Height, 6¼ inches; width, 8⅜ inches.
A tempestuous sea is breaking in foam on the rocky shore. At the right, the trees lashed by the wind are bending earthward, while from the dark, massed clouds in the sky, flashes a fork of lightning.

[SEE NO. 10]

7. LAAR, PIETER VAN. 1613–1674.
Landscape. *Wash, sepia.* Height, 7⅞ inches; width, 6½ inches.

Besides a winding road, stands a tall tree beneath which is a seated figure and nearby, two standing. At the left on a rise, is a group of buildings with others seen in the distance.

40.—

8. LANGENDYCK, DIRK. 1748–1805.
Napoleon and the Sentinel. *Wash, sepia.* Signed and dated on the wall,—"*Langendyck, Feb. 96.*" Height, 5⅛ inches; width, 6½ inches.

30.—

Illustrating the well-known anecdote of the sentinel on fixed post refusing to allow the Emperor to pass without the countersign.

9. PRONK, CORNELIS. 1691–1759.
A Moonlight Scene. *Wash, sepia, heightened with white.* Drawn by the Artist after a picture by "*A. Van der Neer.*" On mount under the drawing is inscribed, "*Pronk na A. Van der Neer, Fect.*"

17.50

A wide view of a river glistening under a rising moon. On the left bank are groups of cottages, and on the right, a church spire in the distance.

10. REMBRANT, VAN RHYN. 1606–1674.
The Angel appearing to Tobit. *Pen, sepia.* Height, 5¼ inches; width, 5 inches.

130.—

To the blind Tobit, sleeping, an Angel appears presenting a pot of ointment.

[REPRODUCED ABOVE]

11. RUBENS, SIR PETER PAUL. 1577–1640.
Head of an Old Man. *Black and white chalks on light brown paper.* Height, 6½ inches; width, 5⅛ inches.

150.

Study of an old man with flowing locks and beard, his eyes upturned reverentially.

12. RUBENS, SIR PETER PAUL. 1577–1640.
Salome. *Wash, sepia.* Collector's mark at lower right,—"*W. Y. O., W. Young Ottley; Lugt, 2663.*" Height, 5⅛ inches; width, 7¾ inches.

80.

Salome, standing before Herodias who is seated beneath a canopy, is exposing to his view the head of St. John the Baptist on a charger. Around the festive board are grouped other figures.

13. RUYSDAEL, JACOB VAN. 1630–1682.
An Old Water Mill. *Black chalk and wash, india.* Height, 7 inches; width, 9¼ inches.

120.

An ancient half-timbered tile-roofed water mill, the wheel and sluice-gates enclosed within a crumbling verdure-clad wall with steps leading from the entrance to the surrounding water. Near the door a figure leans on the balustrade and two others are in the foreground.

14. SCHOONJANS, ANTHONIE, 1650–1726.
The Annunciation. *Pen, sepia.* Signed at lower right,—"*Schoonjans.*" Height, 15½ inches; width, 10¾ inches.

10.

Before the figure of Mary kneels an angel bearing in one hand a spray of lilies and pointing upward to the Diety, who with one hand on a globe is releasing with the other a dove and nearby, in the clouds, are two cherubs.

15. SPILMAN, HENDRIK. 1721–1784.
River Scene with Windmill. *Black chalk and tint.* Signed and dated on reverse,—"*H. Spilman, del. 1769.*" Height, 5¼ inches; width, 8 inches.

20.

On the bank of a placid stream is a windmill and beside it a farmhouse; two boats with fishermen are on the water and other craft appear in the distance.

16. STRIJ, ABRAHAM VAN. 1753–1826.
Landscape with Cottage. *Watercolor.* Signed on reverse,—"*A. v. Strij.*" Height, 6 inches; width 8¼ inches.

35.

A cottage with thatched roof at the edge of a tranquil mere on whose waters lies a shallow boat near which a man is seen on the pathway. Flanking the little house are two verdant trees while others form a background.

17. TER HIMPEL, ARNOUT. 1634–.
On the Bank of a Stream. *Wash, india.* From the "*J. Richardson Sr. Collection Lugt, 2983*" (Mark on reverse). Height, 5⅝ inches; width, 7⅝ inches.

20.

Beside a gentle stream under spreading trees is a thatched cottage and two figures nearby. In the distance rises a church spire.

[SEE NO. 18]

18. VANDYCK, SIR ANTHONIE. 1599–1641.

Venus and Jupiter. *Black chalk and wash, sepia, on blue paper.* Height, 11¼ inches; width, 10¼ inches.

100.

Jupiter surrounded by the Winds, seated on a rock, is listening to the expostulations of Venus, whose chariot drawn by peacocks is seen in the distance.

This drawing was evidently designed for a decorative panel as the corners indicate.

From the Lord St. Helen's and Dinsdale Collections.

[REPRODUCED ABOVE]

[SEE NO. 21]

19. VANDYCK, SIR ANTHONIE. 1599–1641.
Studies of Heads. *Pen, india and wash, sepia.* Height, 8⅛ inches; width, 10¾ inches.

80.

Studies of male heads of varying types. In the center is a half length seated figure reading and above, a rear view of a nude man.
On reverse are two full length figures, one of St. John of Nepomuck and the other St. Erasmus, with inscriptions in the Artist's hand above.

20. VAN DE VELDE, ADRIAN. 1639–1672.
A Pastoral Scene. *Wash, india.* Height, 7½ inches; width, 11⅛ inches.

37.50

In a meadow reposing on the herbage are a cow and three sheep, and another cow standing. Alongside is a young girl remonstrating with a barking dog. At the left, is the gnarled trunk of a tree and beside it a well foliaged one; the whole delicately drawn, the animals rendered with fidelity.

21. VAN DE VELDE, WILLEM. 1633–1707.
Ornamental Design for Stern of Battleship. *Plumbago, touched with india wash.* Height, 9½ inches; width, 14¼ inches.

90.

A detailed drawing of an elaborately ornamented carved stern of a Battleship. Van de Velde designed several of these ornamental sterns enriched with carvings and emblazoned with gilding and vivid coloring.
From the Fairfax-Murray Collection.

[REPRODUCED ABOVE]

22. VAN DE VELDE, WILLEM. 1633–1707.
A Dutch Snow. *Plumbago.* Height, 16⅝ inches; width, 12¾ inches.

Drawing of a snow or coasting vessel, a rowboat alongside and the crew actively engaged on board.
From Lord St. Helen's Collection.

23. VAN DE VELDE, WILLEM. 1633–1707.
Off a Rocky Coast. *Wash, india.* Signed at lower right,—"*W.V.V.J.*" Height, 4 inches; width, 7¾ inches.

On a calm sea off a rock strewn ashore, a number of coasting vessels are lying-to.
From the Lord Clive and Fairfax-Murray Collections.

24. VAN DE VELDE, WILLEM. 1633–1707.
Coasting Vessels lying-to in the Scheldt. Height, 10½ inches; width, 16⅞ inches.

A busy scene on the Scheldt river with craft coming to anchor, loading and unloading.
From Lord St. Helen's Collection.

25. VERDUSSEN, PIERRE. 1700–1763.
A Breakdown. *Black chalk and bistre wash.* Signed at lower left,—"*Verdussen.*" Height, 9¾ inches; width, 15½ inches.

A broken wheel has overturned a wagon, part of a convoy. Men are hastening to release the fallen horse, the other steeds standing by.

ENGLISH SCHOOL

Numbers 26 to 114 Inclusive

26. ALKEN, HENRY. 1784–1851.
Greyhounds. *Wash, sepia.* Signed at left,—"*H. Alken.*" Height, 5½ inches; width, 8¼ inches.

Spirited sketch of two greyhounds swiftly drawn, with fine anatomical precision.

27. ANDERSON, WILLIAM. 1757–1837.
Frigates off Portsmouth. *Pen and wash, sepia.* Signed at lower left,—"*Anderson.*" Height, 6½ inches; width, 8⅜ inches.

Two frigates with all sails set are seen passing each other on different tacks, in the foreground is a fishing smack and in the distance the town of Portsmouth.

28. BARRET, GEORGE. 1774–1836.
River Scene. *Watercolor.* Height, 3¾ inches; width, 5¾ inches.

A placid stream between rocky banks with figures in the foreground.
From the Collection of the Rev. Sir George Barraud, bart.

29. BONINGTON, RICHARD PARKES. 1801–1828.
Interior of an Old Inn. *Plumbago touched with colored chalks on tinted paper.* Height, 4¼ inches; width, 5½ inches.

A picturesque interior with a group around the open fire place actively engaged in preparing food. A maid, carrying a platter, is mounting the old stairway which leads to a balustered gallery.

At the base in the center is a collector's mark, unknown to Lugt. On the reverse is another lightly sketched composition showing a group of singers and musicians.

30. BONINGTON, RICHARD PARKES. 1801–1828.
Interior of a Chapel. *Watercolor.* Height, 5½ inches; width, 4⅝ inches.

Near an ancient tomb on which is sculptured a recumbent warrior, is a kneeling group of worshipers, sunlight streaming on them.

31. BOSTOCK, JOHN. *circa* 1826–1869.
Portrait of a Girl (unidentified). *Plumbago and stump, touched with chalks.* Signed and dated at lower right,—"*J. Bostock, London, 1835.*" Height, 6¾ inches; width, 5⅛ inches.

A pleasing sketch of a young woman.

32. BOYS, THOMAS. 1803–1874.
Old Houses, Normandy. *Watercolor.* Signed at lower right,—"*T. Boys.*" Height, 8¾ inches; width, 5⅜ inches.

View of a Normandy Village street with gable-roofed stone houses.

33. "PHIZ" [BROWN, HABLOT K.]. 1815–1882.
Cromwell dissolving the Rump Parliament. *Plumbago and wash, india.* Height, 10 inches; width, 13½ inches.

Cromwell, the central figure, is ordering his Roundheads to forcibly eject the members from the Parliament House.

34. BURT, ALVIN R. 1784–1842.
Portrait of George III. *Watercolor.* Signed,—"*A. Burt,*" lower right. Height, 4½ inches; width, 4 inches.

A well finished portrait of King George III, simple and effective in coloring. On the reverse is inscribed a criticism of his work with details concerning the artist.

35. CALDECOTT, RANDOLPH. 1846–1886.
Series of six Illustrations on one Mount. *Pen, sepia and watercolor.* Signed at right,—"*R. C.*" Height, 4⅝ inches; various widths.

Six humorous drawings.

36. CLARKSON-STANFIELD, WILLIAM, R.A. 1793–1867.
Fishing Boats. *Black chalk, heightened with white, on buff paper.* Signed at right center,—"*C. Stanfield.*" Height, 5 inches; width, 7¼ inches.

A group of fishing boats at anchor in calm water. In the foreground is a rowboat putting off for the fleet.

[SEE NO. 39]

37. CLARKSON-STANFIELD, WILLIAM, R.A. 1793–1867.
Saint Michael's Mount. *Watercolor.* Signed at lower left,—"*W. Clarkson Stanfield.*" On reverse is the date in the artist's hand, 12th March, 1833. Height, 2¾ inches; width, 4 inches.

A view of Saint Michael's Mount, rising abruptly from the sea, its towering heights crowned by the castle and church. To the right at its base are the masts of shipping and in the foreground a fishing boat is being hailed from the shore.

38. CONSTABLE, JOHN, R.A. 1776–1837.
Lake Windemere. *Plumbago.* Height, 2¾ inches; width, 4¼ inches.

A graphic little sketch of an arm of the lake with lofty hills in the background. The nearer shore shows figures and trees.
On reverse is a portion of a sketch of a castle.

39. CONSTABLE, JOHN, R.A. 1776–1837.
The Bridge. *Charcoal.* Signed at lower right,—(almost undecipherable) "*J. Constable.*" Height, 9¼ inches; width, 13 inches.

Under the springing arch of a stone bridge spanning a stream breaking over a rocky bed, is a view of another causeway, flanked on either side by houses, backgrounded by lofty hills. The scene is both dignified and serene.

[REPRODUCED ABOVE]

40. COOKE, EDWARD WILLIAM, R.A. 1811–1880.
Off the Isle of Wight. *Wash, india.* Height, 9¼ inches; width, 13¼ inches.

Looking across a bay are the roofs and spires of the towns on the shore, and in the foreground, a dismantled hulk and fishing boats. The careful execution suggests that it was drawn for engraving.

[SEE NO. 42]

41. COSWAY, RICHARD, R.A. 1742–1821.
Head of a Madonna. *Plumbago.* Height, 9 inches; width, 7¼ inches.
A head of a Madonna, veiled and the shoulders draped, the delicately drawn face with uplifted eyes and beatific expression. In Cosway's original characteristic mount.

42. COSWAY, RICHARD, R.A. 1742–1821.
Cupid and Psyche. *Black and red chalks on toned paper.* Signed at base to the right, "*Ric Cosway.*" Height, 8 inches; width, 5½ inches.
An exquisitely delicate drawing showing Cupid fastening an armlet on Psyche; the attitudes graceful and charming.
From the Spencer Collection.

[REPRODUCED ABOVE]

43. COPLEY FIELDING, ANTHONY VANDYCK. 1787–1855.
Sunset in a Calm. *Watercolor.* Height, 9⅛ inches; width, 13 inches.

A delightfully serene composition showing various craft lying on a calm sea, the sky irradiated by the ambient light of the setting sun in opalescent tints, diffusing a warm glow throughout the immeasurable distance.

44. CORBOULD, RICHARD. 1787–1844.
Pocahontas saving the Life of Capt. John Smith. *Wash, india.* Signed and dated below,—"*H. Corbould, 1834.*" Height, 4⅛ inches; width, 5¾ inches.

Vignette drawing of Pocahontas rescuing Captain John Smith from the Indians.

45. COTMAN, JOHN SELL. 1782–1842.
The Waterfall in the Glen. *Plumbago.* Signed at lower left,—"*Cotman.*" Height, 5¾ inches; width, 6 inches.

A stream of water cascading down among the rocks shaded by overhanging foliage. A good example of Cotman's manner.

46. COX, DAVID. 1783–1859.
Italian Sunrise. *Wash, sepia.* Signed at lower left,—"*David Cox.*" Height, 4⅝ inches; width, 7⅛ inches.

A placid tree girt lake amid surrounding heights with a turetted castle on its shore lighted by a misty rising sun

47. COX, DAVID. 1783–1859.
The Lime Burner. *Pen and wash, sepia.* Signed at lower left,—"*David Cox.*" Height, 5⅞ inches; width, 9¼ inches.

On a rising ground near the bank of a river, a man is stirring lime. At the foot of the rise are two men in a boat and in the distant landscape is a church tower among the trees.

48. CRUIKSHANK, ROBERT ISAAC. 1790–1856.
Portrait of John Bellingham. *Wash, india.* Signed at lower left,—"*I. R. Cruikshank.*" Height, 6⅞ inches; width, 4¼ inches.

A portrait of John Bellingham, and below, a scene depicting the murder of Spencer Percival in the lobby of the Houses of Parliament at Westminster, for which deed Bellingham was subsequently hanged.

49. DE WINT, PETER. 1784–1849.
Landscape with ruins. *Watercolor.* Signed at lower right,—"*P. de Wint.*" Height, 2⅜ inches; width, 3 inches.

A colorful little miniature landscape showing a ruined bridge spanning a stream with two adjacent ancient buildings backgrounded by distant mountains.

[SEE NO. 56]

50. EDRIDGE, HENRY, A.R.A. 1769–1821.
Portrait of James Battin Conlehand. *Plumbago and wash, india.* Signed and dated at lower left,—"*Edridge, 1800.*" Height, 11¼ inches; width, 7¾ inches.

A full-lengthed figure holding in his right hand a book, and the left resting on a table. At the side is a dog looking up at his master's face. A carefully detailed drawing.

51. ETTY, WILLIAM, R.A. 1787–1849.
Academic Study of a Nude Woman. *Sanguine, heightened with white chalk on buff paper.* Height, 15 inches; width, 10½ inches.

Clever drawing of a nude woman seen from the rear, three-quarter length seated.

52. FISCHER, GEORGE I. PAUL. 1786–1875.
Portrait of a Lady (unidentified). *Watercolor.* Signed and dated at lower right,—"*G. Fischer, 1838.*" Height, 9 inches; width, 8 inches.

A three-quarter length portrait of a seated lady. The right arm resting on a table supports her head, the other lying loosely in her lap.

Finished with great delicacy in harmonious tones. Fischer was appointed miniature painter to George the Fourth.

53. FLAXMAN, JOHN, R.A. 1755–1826.
Decorative Classical Frieze. *Plumbago tinted with sepia wash.* Height, 6⅜ inches; width, 6⅝ inches.

A well drawn classical group: Minerva leading the emblematical figures of Painting, Sculpture and Architecture.

54. FRIPP, GEORGE ARTHUR. 1813–1896.
A Bridge over a Mountain Stream. *Wash, sepia.* Signed and dated at lower right,—"*G. Fripp, 1881.*" Height, 9¼ inches; width, 6¾ inches.

A rude stone arch spanning a rushing torrent which flows in the gap between the cleft rocks. Misty clouds envelop the distance and in the foreground are figures.

55. GAINSBOROUGH, THOMAS, R.A. 1727–1789.
Wood Cutters. *Plumbago, heightened with white on light brown paper.* Titled at lower right in the artist's hand,—"*Wood-Cutters.*" Height, 6 inches; width, 8⅝ inches.

Resting under a tree near some hewn logs, a group of wood cutters are enjoying lunch brought by two women.

56. GAINSBOROUGH, THOMAS, R.A. 1727–1789.
A Ruined Abbey. *Plumbago and wash, sepia.* Height, 7 inches; width, 9⅛ inches.

The tottering walls and gaping windows of an ancient edifice occupy the right of the drawing, trees and verdure complete the scene sketched in Gainsborough's characteristic manner.

[REPRODUCED ON PRECEDING PAGE]

57. GARRARD, GEORGE, A.R.A. 1760–1826.
Greyhounds Coursing. *Plumbago.* Signed, initials at lower left,—"*G.G.*" Height, 5 inches; width, 8⅝ inches.

Two greyhounds in full chase after a hare.

58. GIRTIN, THOMAS. 1775–1802.
Study of Trees. *Pen, sepia and wash, Payne's Grey on Grey paper.* Signed at lower left (initials)—"*T. Girtin.*" Height, 7 inches; width, 5⅛ inches.

A study of tall trees. In the background is a windmill and at the right two figures in a pool.

59. GIRTIN, THOMAS. 1775–1802.
Wayfarers. *Pen, india, tinted in blue and browns.* Height, 5⅝ inches; width, 7½ inches.

On a slight eminence by a roadside a group of three figures are contemplating a distant view, at the right a precipitous hill and at the left, a cottage.

60. GIRTIN, THOMAS. 1775–1802.
Fowey. *Plumbago.* Signed (initials) and dated at lower left,—"*T. G., 1797.*" Height, 8¼ inches; width, 10⅝ inches.

An extensive panoramic view of the country around Fowey.

It is interesting to note that like his friend Turner, details are indicated for future elaboration in the finished drawings.

61. GRIEVE, WILLIAM. 1800–1844.
Flower Piece. *Watercolor.* Signed at lower left,—"*W. Grieve.*" Height, 5¾ inches; width, 7¾ inches.

Well drawn representation of a specimen of single Peonies.

62. GRIEVE, WILLIAM. 1800–1844.
Flowers and Fruit. *Watercolor.* Signed at lower left,—"*W. Grieve.*" Height, 5¾ inches; width, 8 inches.
A grouping of Pelargonium blossoms and apples.

63. GRIEVE, WILLIAM. 1800–1844.
Dahlias and Primulas. *Watercolor.* Signed at central base,—"*W. Grieve.*" Height, 14½ inches; width, 11½ inches.
A clever drawing of Primulas and Dahlias in pots.

64. HAMILTON, WILLIAM, R.A. 1751–1801.
The Enchanted Plants. *Pen, sepia and watercolor.* Height, 5¼ inches; width, 4 inches.
A winged fairy hovering and inhaling the perfumed blossoms. Drawn as an illustration for "The Enchanted Plants."

65. HARDING, CHESTER. 1792–1866.
Portrait of Jenny Lind. *Wash, india.* Height, 13⅜ inches; width, 9 inches.
A full length figure of Jenny Lind seated near a harp, her hands clasped lying in her lap, one arm thrown over the back of the chair, in the background a curtain.

66. HARDING, GEORGE PERFECT. 1789–1853.
Portrait of Sir Robert Peel, Prime Minister. *Watercolor.* Signed at lower right,—"*G. Harding.*" Below is Sir Robert Peel's autograph. Height, 7½ inches; width, 5 inches.
Vignette miniature of Sir Robert Peel, Prime Minister to Queen Victoria. Sir Robert was the first to institute the uniformed Police who at one time were known as "Peelers."

67. HAYTER, SIR GEORGE. 1792–1871.
Quintus, Horatius, Flaccus. *Pen, india, heightened with white on buff paper.* Signed (monogram) and dated at lower right,—"*G. H., 1821.*" Titled below, Q, Horatius, Flaccus. Height, 10 inches; width, 8½ inches.
Bust length portrait of a man. Head turned three-quarters to right, eyes lifted, curling hair falling to shoulders.

68. HERRING, JOHN FREDERICK. 1795–1865.
Wild Goose. *Watercolor.* Signed at lower right,—"*J. Herring.*" Height, 18⅜ inches; width, 25½ inches.
Realistic drawing of a wild goose in flight in a seascape background.

69. HOGARTH, WILLIAM. 1697–1764.
Portrait of a Young Man (unidentified). *Black chalk.* Signed (almost illegible), at lower right,—"*Wm. Hogarth.*" Height, 5 inches; width, 4⅝ inches.
Bust length portrait of a young man wearing a three-cornered hat, powdered hair and lace cravat, three-quarters facing to left.

[SEE NO. 70]

70. HUMPHREY, OZIAS, R.A. 1742–1810.
Portrait of a Gentleman (unidentified). *Watercolor.* Height, 11½ inches; width, 9 inches (in oval).

Bust length portrait of a gentleman in bob wig and brown coat, facing three-quarter left and looking out.

[REPRODUCED ABOVE]

[SEE NO. 72]

71. JORDAN, FEDOR I. 1800–1883.
Limehouse, London. *Watercolor.* Height, 7 inches; width, 9⅝ inches.
25.
A view of Limehouse from the river showing a boat builders dock with boats and barges lying alongside.

72. KAUFFMANN, ANGELICA, R.A.
Orpheus. *Pen, sepia and watercolor.* Height, 6¼ inches; width, 4½ inches (in oval).
115.
Orpheus seated is playing a lyre while attentively listening are two shepherdesses and several sheep.

[REPRODUCED ABOVE]

[SEE NO. 73]

105

73. KNELLER, SIR GODFREY. 1646–1723.
Portrait of a Lady (unidentified). *Sanguine*. Height, 15¼ inches; width, 9½ inches.

Full length portrait of a Lady leaning on a decorated pedestal. At her right is a dog under a window from which is a view of a garden, above the pedestal hangs a panel of tapestry. The gracefully posed figure holds in her right hand the train of her dress, the other points to the spaniel.

[REPRODUCED ABOVE]

[SEE NO. 75]

74. LA CAVE. *Circa* 1800.

Coast Scene. *Watercolor.* Signed below at the right.—"*La Cave.*" Height, 4¾ inches; width, 6½ inches (in oval).

12.50

A view on the coast showing a castle on a high cliff; on a lower eminence, above the strand, along which flows a stream are rugged tree-clad rocks with a man and cow at the base.

75. LAWRENCE, SIR THOMAS, P.R.A. 1769–1830.

Two Sisters. *Watercolor, heightened with white, on light-buff paper.* Height, 9⅜ inches; width, 7¾ inches.

220.

Charming grouping of two young girls, one with her arm about the other's shoulders, the elder in profile and the younger facing three-quarters; the hand and heads beautifully rendered.

On reverse is a collector's mark, unknown to Lugt.

[REPRODUCED ABOVE]

[SEE NO. 78]

76. LAWRENCE, SIR THOMAS, P.R.A. 1769–1830.
Portrait of John Braham, the Singer. *Plumbago and watercolor.* Height, 7 inches; width, 5¼ inches (in oval).

100.

Bust length portrait of John Braham, the Singer, facing three-quarters to the right looking out.

77. LEECH, JOHN. 1817–1864.
Rural Felicity, Feeding the Chickens. *Plumbago.* Height, 4⅞ inches; width, 4 inches.

25.

A graphic and amusing sketch of a suburbanite feeding chickens from a receptacle held in his left hand.

Simple and effective in its direct treatment.

78. MAY, PHIL. 1864–1903.
"Could you oblige me with a light." *Pen, india.* Signed and dated "*Phil May '92.*" Height, 6½ inches; width, 6⅛ inches.

30.

A humorous sketch of two stout men, to one of whom the other is making the request, drawn in May's inimitable and direct manner. On the reverse are several character sketches of heads.

[REPRODUCED ABOVE]

79. MAY, PHIL. 1864–1903.
Sheet of Character Studies from a Sketch-Book. *Plumbago.* Signed and dated "*Phil May '94.*" Height, 10 inches; width, 7¾ inches.

A remarkable exhibition of swift and effective characterization; the deftness and simplicity of treatment is only equalled by the marvellous naturalness and indication of distinctive personality.

80. MORLAND, GEORGE. 1763–1804.
Bucolic Courtship. *Plumbago.* Height, 6½ inches; width, 4½ inches.

Two figures, a man seated on a basket holding the hands of a girl standing. She is endeavoring to disengage his clasp.
Drawn for illustration in "Morland's Sketches."

81. MORLAND, GEORGE. 1763–1804.
The Dairyman. *Plumbago.* Height, 7¼ inches; width, 6¾ inches.

Rear view of a man carrying two milk pails suspended from a yoke across his shoulders.
Drawn for illustration in "Morland's Sketches."

82. MORLAND, GEORGE. 1763–1804.
Man Fishing. *Plumbago.* Height, 5½ inches; width, 7⅛ inches.

By the bank of a stream under a sheltering tree, a man is seated fishing. This is an early example of Morland's work.

83. PATTEN, WILLIAM. *Circa* 1832.
Portrait of Anne Bedham. *Plumbago and watercolor.* Signed and dated,—"*Wm. Patten 1832,*" left hand side. Height, 10 inches; width, 7½ inches.

A delicately painted miniature of a lady, nearly full face directed to the left, wearing an elaborate lace cap with ribbons.

84. POCOCK, NICOLAS. 1741–1821.
An Armed Sloop in Action. *Plumbago and watercolor.* Height, 11⅜ inches; width, 15⅝ inches.

A fourteen gun, cutter-rigged sloop is overhauling a suspicious craft off the Dover coast.

85. PROUT, SAMUEL. 1783–1852.
A Bridge with two Arches. *Wash, sepia, on buff paper.* Height, 8¼ inches; width, 11 inches.

A two arched bridge with buttresses, spanning a small stream; on the right is seen a building. The whole treated in a broad manner, drawn with brush-strokes.

86. PROUT, SAMUEL. 1783–1852.
A Village Street. *Wash, sepia.* Height, 5 inches; width, 7½ inches.

A peaceful village scene with an old church at the right, its square tower standing out against the trees, the uneven street descending past its walls beside the Marise; on the opposite side of the pond in the foreground are two cottages, the whole backed by verdant foliage.
From Lord Rowan's Collection.

87. PROUT, SAMUEL. 1783–1852.
Venice, Canal Scene. *Wash, sepia.* Height, 5 inches; width, 7¼ inches.

20.

From tall buildings at the left, a stone bridge spans a canal on whose placid surface floats a gondola and other craft.
Drawn for illustration in Prout's "Italy." From Lord Rowan's Collection.

88. PROUT, SAMUEL. 1783–1852.
An Old English Manor House. *Watercolor.* Height, 8½ inches; width, 11½ inches.

40.

A quaint ancient thatched country house with diamond paned dormer windows and wide porch; at the left, beyond the shade of a splendid tree, the pathway leads to a leafy copse. The whole scene imbued with peaceful serenity.
From the Collection of the Reverend Sir George Barraud, Bart.

89. REINAGLE, GEORGE PHILLIP. 1802–1835.
Valetta Harbour. *Plumbago.* Signed at lower right,—"*G. P. Reinagle.*"

15.

A view of Valetta Harbor with H. M. S. Asia lying at the Mole, H. M. S. Glasgow and Mosquito at anchor, two Maltese boats in the foreground, other craft and the shore of Malta in the distance.
A splendid specimen of Plumbago drawing.

90. REYNOLDS, SAMUEL WILLIAM. 1773–1835.
Portrait of Major John D. Acland. *Wash, sepia; tinted in red.* Drawing made from the original painting by Sir Joshua, and engraved in Mezzotint by "*S. W. Reynolds.*" Height, 4⅞ inches; width, 3¾ inches.

20.

Three quarter length standing portrait of Major (later Colonel) John D. Acland.

91. ROBINS, THOMAS SEWELL. 1829–1880.
Freshwater Fish. *Watercolor.* Signed at lower left,—"*T. S. Robins.*" Height, 7 inches; width, 10¼ inches.

15.

A precisely drawn and realistic rendition of a catch of freshwater fish, lying beside a rock on the bank of a river, in the distance is a waterfall. The sheen of the fishes' scales is defined with delicate precision and natural truth.

92. ROWLANDSON, THOMAS. 1756–1827.
Peg Plunkett. *Pen, india, lightly tinted in watercolor.* Signed at lower left,—"*Rowlandson.*" Height, 4⅝ inches; width, 4 inches.

80.

A clever sketch portrait in Rowlandson's characteristic manner. Below is an inscription in the artist's hand, "Peg Plunkett, a notorious procuress at Dublin."

93. ROWLANDSON, THOMAS. 1756–1827.
Full length Figure of a Lady. *Plumbago, face tinted.* Signed at lower left, "*Rowlandson.*" Height, 9 inches; width, 5 inches.

160.

A delightful drawing of a lady walking, wearing a broad brimmed hat on her powdered hair and carrying a muff, a long scarf with frilled edges draping her shoulders and falling down in front.

[SEE NO. 95]

94. ROWLANDSON, THOMAS. 1756–1827.
The Quarrel. *Pen, india and watercolor.* Height, 8⅛ inches; width, 11⅛ inches.

130.

A burlesque scene of two men in pseudo-antique costume about to draw their swords in settlement of an argument. Around them are four women protesting vigorously and a yelping scared dog.

95. ROWLANDSON, THOMAS. 1756–1827.
Backgammon. *Pen, india and tints.* Signed at lower left,—"*T. Rowlandson.*" Height, 6½ inches; width, 9½ inches.

160.

A delightful domestic scene in an unusual vein for this artist, showing a family group at a table watching a contest of backgammon between the head of the house and a young visitor; even the dogs appear interested.

[REPRODUCED ABOVE]

96. SANDBY, PAUL. 1725–1809.
An Ancient Fortified Castle. *Pen, sepia and watercolor.* Height, 8 inches; width, 11th inches.

20.

On a roadway under an oak tree, near a crenelated and turreted castle, a beggar woman and child are seated soliciting alms from a mounted passer-by. In the distance, beyond the pleasant landscape rises a range of blue hills.

97. SANDBY, PAUL. 1725–1809.
A Country Roadway. *Pen, sepia, and watercolor.* Height, 10⅛ inches; width, 14 inches.

17.50

On a roadway flanked by a rocky height on whose summit stands a cross, are two women and farther off some travelers. At the base of the declivity lies a lake from whose shores men are putting off in a boat. On the other bank stands a house among the trees and beyond rise sloping hills.

98. SANDBY, THOMAS. 1721–1798.
A View near Windsor. *Plumbago.* Height, 8½ inches; width, 12¼ inches.

15.

A distant view of Windsor from the edge of the Forest. Thomas Sandby held the appointment of Deputy Ranger of Windsor Forest, of which he made several drawings.

99. SHARP, WILLIAM. 1749–1824.
A Sultana. *Plumbago, touched with colored chalks.* Height, 5¾ inches; width, 4 inches.

10.

Head of a woman in profile, looking to the right, wearing a decorated turban and a veil. Around her throat is suspended a jeweled necklace.
Sharp was better known as an Engraver.

100. SINGLETON, HENRY, R.A. 1766–1839.
A Classical Scene. *Pen and wash, sepia and tint.* Signed and dated at lower right,—"*H. S., 1793.*" Height, 10⅝ inches; width, 13¼ inches.

25.

A group of figures some in martial Roman costume interested in the deciphering of a manuscript taken from out of a chest.

[REPRODUCED ON OPPOSITE PAGE]

101. SMIRKE, ROBERT, R.A. 1752–1845.
An Illustration to one of Shakespeare's Comedies. *Pen, sepia and tints.* Height, 4½ inches; width, 5¾ inches.

27.50

Three men in Elizabethan Costume surprising a Youth and Maiden playing chess within a cave in the rocks.
Squared for Enlargement.

102. STOTHARD, THOMAS, R.A. 1755–1834.
Moses receiving the Tables of the Law. *Wash, sepia.* Signed at lower left,—"*Stothard, del.*" Height, 11¾ inches; width, 9 inches.

25.

The majestic figure of Moses from whose head spring rays of glory, holding aloft in his hands the sacred inscribed Tables, while a heavenly light descends on the scene.

103. SWINBURNE, EDWARD. *Circa* 1843.
View of the Low Lights, Shields. *Pen and wash, sepia.* Titled, signed and dated on reverse in the artist's hand,—"*View of the low lights, Shields. Edward Swinburne, 1823.*" Height, 10⅛ inches; width, 15 inches.

40.

A view of the low lights at Shields, showing vessels sailing on the Tyne; on the shore a ship in building and groups of fisher folk, while beyond the river the town is seen.

[SEE NO. 100]

104. TURNER, JOSEPH M. W., R.A. 1775–1851.
Coast Scene, Devonshire. *Wash, sepia and blue.* Height, 7½ inches; width, 11⅝ inches.

250.

A fishing village on the Devon coast, near Torbay.
The exaggerated height of the bluff is a marked characteristic of Turner's treatment.
From the John Templeman Collection.

105. TURNER, JOSEPH M. W., R.A. 1775–1851.
Ruined Castle on River Bank. *Wash, sepia.* Height, 7¼ inches; width, 10¾ inches.

400.

A ruined castle in middle distance and in the foreground, a man fishing above the rapids.
From the John Templeman Collection.

106. TURNER, JOSEPH M. W., R.A. 1775–1851.
Italian View. *Wash, sepia.* Height, 7⅜ inches. Width, 11¼ inches.

350.

From a silent pool a tiny cascade flows, trees on the bank overshadowing it while a ruined castle is seen on a rise beyond the farther shore.
Drawn during Turner's Italian Tour, 1819.
From the John Templeman Collection.

[SEE NO. 107]

107. TURNER, JOSEPH M. W., R.A. 1775–1851.

The Bay of Naples. *Watercolor on toned paper.* Height, 9⅜ inches; width, 13⅜ inches.

340.

A stiff breeze in the Bay of Naples with Vesuvius, snow capped, floating in a misty cloud-driven sky. The rising sea breaking over a close hauled ship at the left and at the right a fishing boat making for the low-lying distant shore with Capri nearby.

Turner's distinctive mannerism in wave treatment is noticeable.

[REPRODUCED ABOVE]

108. VARLEY, JOHN. 1778–1842.

Sketch of a Man in Costume. *Watercolor.* Height, 5¼ inches; width, 3⅜ inches.

22.50

Study of a young man in early Georgian costume.

109. WATSON, JOHN D. 1832–1892.

Going to the Meet. *Pen and watercolor.* Signed and dated at lower left,—"*John Watson, August '64,*" and inscribed,—"*In good time for the meet and and taking it easy.*" Height, 8 inches; width, 10 inches.

35.

A hunter leisurely lighting a cigar on the way to a Meet.

[SEE NO. 110]

250.—

110. WHEATLEY, FRANCIS, A.R.A. 1747–1801.
At the Spring. *Watercolor.* Signed at lower left,—"*F. Wheatley.*" Height, 13⅜ inches; width, 9¾ inches.

A country maid, pitcher in hand, which she is about to fill at the spring. Behind her is a cottage amid the trees and another girl just issuing from it.

[REPRODUCED ABOVE]

111. WEST, SIR BENJAMIN, P.R.A. 1738–1820.

The Return of Ulysses. *Pen and wash, india, over black chalk, on tinted paper.* There is a signature in pencil at lower left,—"*B. West.*" Height, 16⅜ inches; width, 23⅝ inches.

Ulysses garbed as a beggar accompanied by Telemachus and Eumaeus returning to his home in Ithaca, where Penelope's suitors are feasting; at the right is his dog Argus recognizing his master.

112. WESTALL, RICHARD, R.A. 1765–1836.

The Shipwrecked Mariner. *Watercolor.* Height, 10⅛ inches; width, 8½ inches.

Clinging desperately to a rock over which the spray is dashing, a lone survivor of a wreck is gazing with horror at the threatening waves.

A clever and expressive drawing.

113. WILSON, RICHARD, R.A. 1714–1782.

Study of a Fireplace. *Charcoal and wash.* Height, 14½ inches; width, 9½ inches.

A study of a fireplace with a wine bottle and a smoking candle.

From the collection of Sir Seymour Haden. On reverse at lower left is inscribed,—"*Seymour-Haden.*"

114. ZUCCARELLI, FRANCESCO, R.A. 1702–1788.

Italian Landscape. *Pen and wash, sepia, tinted and heightened with white.* Height, 8¾ inches; width, 12⅜ inches.

An Italian scene showing a fortified bridge and ruins at the right. On the bank of the stream, in the foreground, are cattle and herdsmen by a tree. The distant hills slope down to the bay on which are various craft.

FRENCH SCHOOL

Numbers 115 to 154 Inclusive

115. AUBRY, ETIENNE. 1745–1781.

Study of Three Classical Female Figures. *Black chalk, heightened with white on brown coated paper.* Height, 8¾ inches; width, 8¾ inches.

Studies of three classically draped girls, one advancing and the other two standing together.

116. BARRIERE, DOMINIQUE DE. 1622–1678.

Landscape with Classical Ruins. *Pen and wash, india.* Height, 5¾ inches; width, 8¼ inches.

Beyond a terrace, on which are the remains of an arched colonnade, statues and other Greco-Roman sculptures are visible, the buildings of a City backed by rugged heights.

117. BLARENBERGH, HENRI JOSEPH VAN. 1741–1826.

Landscape. *Gouache.* Height, 6½ inches; width, 5 inches.

A charmingly delicate and colorful view, showing a cottage on a rise among the trees; at the left, fertile fields stretch away to the distant blue hills.

[SEE NO. 124]

118. BONNET, LOUIS MARIN. 1743–1792.
Tête de Jenne Fille. *Sanguine.* Height, 11 inches; width, 8½ inches.

35.

Head of a pretty girl seen nearly full face, with downcast eyes and a rose in her hair.

119. BOUCHER, FRANCOIS. 1703–1770.
The Necklace. *Pen, sepia, and wash, sepia and india.* Height, 6½ inches; width, 8¾ inches.

200.

A female figure almost nude, supported on her elbow on a couch, holds in her hands a necklace; at the foot, is an aged attendant and nearby a cupid Two others float in the air, one drawing back the hangings and the other bringing a Mirror.

On reverse is a slight architectual sketch.

[SEE REPRODUCTION ON COVER]

120. CHAMPAIGNE, PHILIPPE DE. 1602–1674.
Madonna and Child. *Sanguine.* Height, 9⅛ inches; width, 7⅛ inches.

70.

A serene Madonna seated on clouds on an arched pediment, holding on her lap the infant Jesus who, with uplifted hand, is bestowing a blessing, the other hand holding an olive branch.

Squared for enlargement.

121. COYPEL, ANTOINE. 1661–1722.
An Allegory, Time and Art. *Pen and wash, india.* Height, 11⅛ inches; width, 9 inches.

20.

Father Time seated on a broken column, his scythe beside him, is painting on a canvas supported by several huge pictures, behind him the angel of truth is overwhelming an ass-eared prostrate figure representing Mediocrity.

122. DELAROCHE, PAUL. 1797–1856.

Copy of the Pieta by Raibolini (Francia), 1450–1517. *Watercolor.* Signed at lower left,—"*P. Delaroche.*" Height, 9¼ inches; width, 19 inches (in lunetto).

30.

A remarkably fine copy of Francia's Pieta, now in the National Gallery in London.

123. DUFLOS, CLAUDE. 1662–1727.

Head of a Woman. *Sanguine.* Signed and dated at lower right,—"*Cl. Duflos, 1722.*" Height, 14½ inches; width, 11½ inches.

20.

A woman's head in profile turned to the left, hair drawn off forehead and braided in a knot at nape.

124. DUPRÉ, JULES. 1811–1889.

The Evening Glow. *Watercolor.* Signed at lower right,—"*Jules Dupré.*" Height, 11½ inches; width, 17½ inches.

160.

A splendid rendition of a flaming sunset flooding the sky with crimson, and spreading over the landscape an effulgent warmth; which is enhanced by the contrasting shadowed foreground masses.

[REPRODUCED ON PRECEDING PAGE]

125. ESCHARD, CHARLES. 1748–1783.

Peasants Drinking. *Plumbago, heightened with white on pink coated paper.* Signed at upper right,—"*C. Eschard.*" Height, 6⅝ inches; width, 4½ inches.

20.

Seated at a table a corpulent peasant with a half filled glass in his hand is listening to another man on the opposite side, reading to him.

126. FORTUNY, MARIANO. 1838–1874.

Study of a Woman's Head. *Charcoal on buff paper.* Signed and dated at lower right,—"*Fortuny, Roma, '60.*" Height, 22¾ inches; width, 17 inches.

20.

An interesting sketch of a woman's head and bust, facing three quarters, wearing a wide linen cap decorated with ribbon, drawn with great freedom.

127. FRAGONARD, ALEXANDRE EVARISTE. 1780–1850.

La Sagesse, déesse de la Revolution. *Wash, india.* Signed at lower left,—"*Alex E. Fragonard, fils,*" and inscribed at central base—"*La Sagesse déesse de la Revolution.*" Height, 15½ inches; width, 10⅞ inches.

20.

The Goddess enthroned on a stone seat with reliefs of Peace and Fruition on either side, wearing a fillet with Sagesse lettered on it, holds in her left hand a circlet of stars, the other pointing upward.

From the collection of Winfield Robbins, mark at lower right.

128. FRAGONARD, JEAN HONORÉ. 1732–1806.

Allegory of Summer. *Black chalk and wash, india.* Height, 10⅛ inches; width, 12¾ inches (oval).

110.

Seated on a bank of clouds, Taurus beneath him, beside him, a garlanded female placing a chaplet of flowers on his head, is an Apollo-like figure. One arm resting on a basket of blossoms, the other holding aloft a wreath and attended by the West Wind, while, below, the North and East winds are shrinking away discouraged, and in the distance is seen Phœbus and his chariot.

[REPRODUCED ON OPPOSITE PAGE]

[SEE NO. 128]

129. GELLÉE, CLAUDE LORRAINE. 1600–1682.
A Waterside Place. *Pen, sepia.* Height, 7 inches; width, 10¼ inches.

35.

On the steps rising from the water stands an imposing edifice, classically ornate, flanked by meaner buildings and on the Plaza in front is a fountain with a figure spouting water. Alongside the quay is a luxurious pleasure craft and beyond, the bowsprit and foremast of another vessel, while on the opposite shore a palatial structure is seen.

On the reverse, are studies of Marine Craft.

From the Collection of Dr. E. Rigall.

130. GREUZE, JEAN BAPTISTE. 1725–1805.
Head of a Young Man. *Sanguine.* Height, 10¾ inches; width, 9 inches.

60.

Study of a young man's head, three-quarters to the left, the eyes looking out and the face irradiated by a smile, his long hair falling to his shoulders.

[SEE NO. 131]

131. GAVARNI, PAUL. 1804–1866.

Les Affiches. *Pen, india, touched with white and red.* Signed at base of wall to the right,—"*Gavarni.*" Height, 9⅛ inches; width, 5¾ inches.

120.

An old gentleman in a surtout and tall hat nearsightedly reading the posters affixed to a blank wall.

[REPRODUCED ABOVE]

132. HUET, JEAN BAPTISTE. 1745–1811.

Group of Cupids. *Pen and wash, sepia, on light green paper.* Height, 2½ inches; width, 3½ inches.

15.

A group of seven winged cupids one of whom rides an ox, while another garlands his neck with flowers, the rest surrounding him in various attitudes.

133. HUET, PAUL. 1804–1869.
View across the Bay of Naples. *Pen, sepia, on buff paper.* Height, 11¼ inches; width, 17 inches.

An extensive panoramic view of the Bay of Naples, with Vesuvius smoking in the distance, carefully detailed and exhibiting appropriately balanced delicacy and strength.

134. LANCRET, NICHOLAS. 1690–1743.
Shepherds Resting. *Plumbago and pen, india.* Height, 13½ inches; width, 18 inches (over all).

An unfinished drawing of a group of shepherds gathered under a tree; three men are seated, one playing a flute, behind, a shepherd is standing, his crook over his shoulder and at left an old man approaching. To the right of the group is a seated woman in conversation with a reclining man. A goat and a dog are lying nearby and in distance are sheep and two horses.

135. LE BRUN, CHARLES. 1619–1690.
Peace. *Black chalk.* Height, 10 inches; width, 14¼ inches.

An allegorical drawing of Peace, evidently intended for a decorative panel, showing the Winged figure seated, her left hand holding a palm branch and resting on a globe, the other accepting a wreath from a hovering Cupid and at her right the rejected trappings of War.

136. LE BRUN, CHARLES. 1619–1690.
Music. *Black chalk and wash, india.* Height, 8½ inches; width, 12⅝ inches.

Seated on the clouds is a group of Angels with attendant Cupids respectively playing on a Lute, Violin, Clarinet, one holding a Trumpet and two singing. Evidently a study for a subsequently executed decorative panel for a Music Room, the drawing having been squared for enlargement.

137. LEDOUX, AUGUSTE L. C. 1816–1869.
Head of a Horse. *Black chalk on light brown paper.* Signed and dated at lower left,—"*Aug. Ledoux, 1847.*" Height, 11½ inches; width, 9 inches (in oval).

A naturalistic study of a horse's head.

138. LEDOUX, AUGUSTE. 1816–1869.
A Hunter and Groom. *Watercolor.* Signed and dated at lower left,—"*Aug. Ledoux, 1847.*" Height, 9 inches; width, 13 inches.

A groom mounted on a chestnut horse, standing in a wide landscape.

[REPRODUCED ON FOLLOWING PAGE]

139. LANFANT, FRANCOIS LOUIS (DE METZ). *Circa* 1850.
"Coquette." *Pen, india, and red tint, on buff paper.* Height, 9¾ inches; width, 6½ inches.

A pretty girl with downcast eyes, dressed in a laced bodice and quilted skirt with paniers, standing holding her dress in front.

[SEE NO. 138]

140. LE SUEUR, EUSTACHE. 1617–1655.

50 12.50 Icarus. *Sanguine, tinted in sepia.* Height, 5⅜ inches; width, 7½ inches.

Icarus falling to destruction from the melting of his wings in his rash attempt at flying. Squared for enlargement.

141. LORI, GABRIEL. 1763–1840.

View in Switzerland. *Watercolor.* Signed at lower right (almost undecipherable),—"*G. Lori.*" Height, 8⅛ inches; width, 11½ inches.

50. A cleverly executed mountain view showing a range of peaks in the distance from which a fertile valley reaches to the foreground where stands a rocky eminence crowned by a monastery.

Charming in composition and color.

[REPRODUCED ON OPPOSITE PAGE]

142. MARLET, JEAN (PÈRE). 1735–1810.

An Elopement. *Pen, india.* Height, 8⅛ inches; width, 12¾ inches.

15. A pair of lovers seated in a curricle drawn by two horses on one of which rides the postillion and behind stands a footman.

On reverse is a pen drawing of a man in a half suit of mail.

143. OUDRY, JEAN BAPTISTE. 1686–1755.

Venus and Jupiter. *Black chalk heightened with white on blue paper.* Height, 16¾ inches; width, 14⅜ inches.

15. Venus stands erect amid floating draperies alongside her peacock-drawn chariot with one hand on the shoulder of Jupiter seated on his attributive Eagle. At the right, is a cascade and two Naiades above whom is a cherub representing one of the four winds.

Probably a portion of a design by Oudry for a Gobelins tapestry.

[SEE NO. 141]

144. PARIZEAU, PHILIP LOUIS. 1740–1801.

A Rescue of two Martyrs. *Pen and wash, sepia.* Signed and dated at lower left,—"*P. L. Parizeau, 1776.*" Height, 16 inches; width, 20¾ inches.

Two martyrs chained to a pillar are about to be burnt by their Saracen captors; a mounted Roman chieftain is halting the sacrifice. On a crowded parapet the captured Saracen leader is seen surrounded by Roman soldiers.

145. PARROCEL, JOSEPH. 1642–1704.

A Cavalier. *Pen, sepia.* Height, 7 inches; width, 6¼ inches.

A mounted cavalier, on a curvetting charger, in a plumed hat, corselet and jack-boots, looking backward; on the horse's flank is seen a Royal brand.

From the Crozat Collection, Mark at lower right,—C. Lugt. 474 and another on reverse at upper center,—G. D. L.

146. PELLETIER, LAURENT. 1810–1892.

Lake Geneva, Switzerland. *Wash, sepia.* Signed at lower right,—"*L. Pelletier.*" Height, 5½ inches; width, 9¼ inches.

An extensive carefully detailed view of Lake Constance from whose placid surface rise lofty mountain slopes and afar off snowclad peaks are visible. On the further shore is a town and scattered along the water's edge are villas.

147. POUSSIN, GASPARD DUGHUET. 1613–1675.

Italian Landscape. *Pen, india.* Height, 6⅝ inches; width, 13⅛ inches.

Beside a rustic bridge over a cascade, are three men fishing and behind them on the rocky bank is a group of trees. On the opposite shore rises a ruined temple, beyond are rugged heights and a wide stretch of country through which the river flows.

[SEE NO. 149]

148. POUSSIN, NICHOLAS. 1594–1655.
Jacob's Dream. *Pen, sepia and wash india.* Height, 5½ inches; width, 8¼ inches.

Jacob lies asleep supported by a rock while a host of angels, hovering, descend from a broad flight of steps seen in the clouds from which issue rays of glory and in the distance are a flock of sheep and their guardians.

149. POUSSIN, NICHOLAS. 1594–1655.
A Visit to the Ruins. *Pen and wash, sepia.* Height, 6½ inches; width, 9¼ inches.

Two female figures examining a collection of ancient sculptures gathered at the foot of a tree; a man nearby is exhibiting them and at the left is a cow, another man and a maid.

At lower left, collector's mark, H. F. S., H. F. Sewall, Lugt. 1309.

[REPRODUCED ABOVE]

150. PUGET, PIERRE. 1622–1694.
Frontispiece of the Eulogy of Card. Mazarin. *Black chalk and wash, india.* Height, 7¼ inches; width, 8 inches.

A winged figure of Fame blowing a trumpet, from which is suspended a banner inscribed "Elogii del Cardinal Mazarin," and carrying a portrait of the Cardinal supported by a Cupid. Below is seen the head of a woman, reading, this being but the upper part of the original drawing.

From the collection of W. Young Obbley Mark, W. Y. O. (formerly an original mount). Lugt. 2665.

[SEE NO. 152]

151. SOULES, EUGENE EDOUARD. 1810–1876.

The Jardin des Tuilleries. *Plumbago.* Height, 7⅞ inches; width, 13⅛ inches.

20

An extensive and commanding view of the Tuilleries gardens, looking out and beyond the Place de la Concorde.

From the Soulles Collection (mark at lower left).

152. TROYON, CONSTANT. 1810–1865.

The Margin of the Lake. *Watercolor.* Height, 15¾ inches; width, 20 inches.

160

On the brink of the still waters of a tranquil lake, beyond whose verdant shores rise purple heights, stands a majestic group of full-foliaged trees whose spreading branches bearing their leafy masses are gilded by the ambient sunlight. Emerging from the cool shade is a woman bearing a load of faggots.

The naturalistic rendition of the foliage is masterly.

[REPRODUCED ABOVE]

153. VANLOO, CARLE. 1705–1765.

Two studies of Heads on one Sheet. *Sanguine* (transfer). Height, 8 inches; width, 12½ inches.

17 12

At the left, a girl's head in profile looking downward, the drapery on her hair held in her hand. At the right, a man's head in profile, with touzled hair and a saturnine expression.

154. VERNET, JOSEPH. 1714–1789.

An Ancient Mausoleum. *Plumbago.* Height, 7⅝ inches; width, 10⅝ inches.

37.50

Perched on a jutting rock is an ancient structure with other buildings and an archway below; on the road, near a clump of trees, is a laden ass and a man riding another.

On original mount was inscribed, "Tombeau sur la voie Appienne à Rome."

ITALIAN SCHOOL

Numbers 155 to 190 Inclusive

155. ABBATE, NICOLO DEL. 1512–1571.

Head of a Woman. *Black and red chalks on light brown paper.* Signed at lower left,—"*Nicolo del Aba.*" Height, 11⅛ inches; width, 8¾ inches.

60.

A well executed head of a woman in profile, her hair drawn off her forehead in an elaborately twisted and braided coiffure.

[REPRODUCED ON OPPOSITE PAGE]

156. BRIZZI, FRANCESCO. 1574–1625.

Head of a Young Monk. *Black chalk, touched with red and white chalks, on brown paper.* Height, 13¾ inches; width, 9¾ inches.

10.

A three-quarter view of the head of a young monk turned to the right.

157. CAMBIASO, LUCA. 1527–1585.

The Magdalen. *Pen and wash, sepia.* Height, 7½ inches; width, 15¼ inches.

7.

The Magdalen prone within a cave holding a crucifix in one hand, at which she is gazing; the other pressed to her bosom.

From the Sunderland and C. W. B. collections.

[REPRODUCED ABOVE]

[SEE NO. 155]

35.

158. CAMBIASO, LUCA. 1527–1585.

Darius brought before Alexander. *Pen and wash, sepia.* Signed at lower left,—"*Di Luchetto Genovese* (*Cambiaso*)," early signature. Inscribed on mount under drawing, "*Paris, Hotel Druot, 1877.*" Height, 9 inches; width, 11⅞ inches.

Darius with bound hands is being brought to Alexander by armed men, who are commanded to release his bonds. Around are grouped warriors and nearby two boys pointing to the defeated monarch.

[SEE NO. 160]

159. CANALETTO, ANTONIO. 1697–1768.
Italian Landscape. *Pen and wash, sepia.* Height, 4¾ inches; width, 15¼ inches.

250.

Extensive view of a well-wooded landscape with high bluffs rising at the left. At the base is a gentle stream crossed by a wooden bridge leading to an islet on which is a group of buildings supported on arches.

160. CAPRIANI, GIOVANNI BATTISTA. 1727–1785.
The Research of the Antique. *Pen, india and tint, sepia.* Height, 3⅝ inches; width, 5⅛ inches.

17.50

Two seated female figures, classically draped and with an attendant Cupid, one holding a medallion to which the other is referring in a book. Alongside are ruined stones and a bust.

[REPRODUCED ABOVE]

161. CARACCI, AGOSTINO. 1557–1602.
Head of an Old Man. *Red chalk.* Signed at base,—"*Ag. Caracci.*" Height, 12½ inches, width, 8½ inches.

150.

A cleverly drawn head of an old man seen in profile, looking to the right with bowed head and downcast eyes.

162. CARPIONI, GIULIO. 1611–1674.
Sheet of Studies. *Red chalk*. Height, 10½ inches; width, 6½ inches.

Three views of an old bearded man wearing a toga, one standing, one seated and one rear view. Also a man reclining, seen from the back.

From the Sunderland and William Young Ottley collections. W. Y. O. at lower left (on original mount), Lugt. 2665.

163. CASANOVA, FRANCESCO. 1730–1805.
Warriors Resting. *Pen and wash, sepia*. Height, 7¾ inches; width, 12¼ inches.

Four armed men in various attitudes conversing, one wearing a turban. In the distance are two others, one pointing.

164. COPPI, GIACOMO DEL MEGLIO. 1523–1591.
Cover Design for Vasari's Works. *Pen and wash, india, on blue paper*. Signed at lower left,—"*Jacopo de Meglio.*" Inscribed, at lower right,—"*Cavaro del libro di Vasari.*" Height, 14½ inches; width, 9¾ inches.

Seated on a throne, a female figure, representing History, holds a child on her knee. Before her is a woman introducing two pupils, the whole surrounded by a decorative frame.

Coppi was a pupil and colleague of Vasari.

165. CORREGGIO, ANTONIO DA. 1494–1534.
The Virgin and Infant Christ. *Red chalk*. Height, 15⅜ inches; width, 10¼ inches.

A preliminary study for the Fresco of the Madonna della Scala in the Gallery at Parma. Although the pose of the Madonna's head is slightly altered, her hand and the likeness and attitude of the child are identical, though in reverse.

[REPRODUCED ON FOLLOWING PAGE]

166. DOMENECHINO, ZAMPIERI. 1581–1641.
The Holy Mother and the Infant Christ. *Red chalk*. Height, 7¾ inches; width, 8⅞ inches.

Seated within a ruined embrasure the Virgin, one arm resting on a stone ledge, is looking downward at the infant Christ lying in her lap. In the distance the landscape shows a lake with boats on it and two figures on the shore beneath the trees.

167. FRANCO, GIOVANNI BATTISTA. 1498–1561.
Procession of youthful Figures, some of them carrying Burdens. *Pen and wash, sepia*. Height, 7 inches; width, 15½ inches.

An augmented version by Franco of the outline drawing No. 138 in the 1926 Catalogue of the Albertina Collection, being fully shaded both in line and wash. The central woman's bundle becomes a vase, and behind her is another woman. The second figure from the left holds a tambourine instead of a Child and several minor changes are noticeable.

[SEE NO. 165]

168. GUERCINO, GIOVANNI FRANCESCO BARBIERI. 1591–1666.
Jehovah. *Pen, sepia.* Height, 9¼ inches; width, 7⅜ inches.

80.

A bearded figure with a noble head and serene brow, clad in a fringed cloak, the right hand uplifted in benediction and the other holding a sceptre.

[REPRODUCED ON OPPOSITE PAGE]

169. LIPPARINI, LUDOVICO. 1800–1856.
Venus and Psyche. *Black chalk, heightened with white on buff paper.* Height, 6¾ inches; width, 9¼ inches.

10.

Psyche waiting on Venus after being enslaved by the jealous Goddess.

[SEE NO. 168]

170. PALMA, JACOPO IL VECCIO. 1480–1528.

Study of a Kneeling Man. *Red chalk washed and sepia tint.* Signed at lower left,—"*Jacopo Parma.*" Height, 14⅞ inches; width, 14⅝ inches.

27.50

A kneeling figure of a man in adoration; a study for one of the Magi in the painting of "The Adoration of the Magi" in the Brera in Milan.

A remarkably fine drawing, displaying anatomical feeling and exceptional treatment of drapery.

171. PENNI, GIAN FRANCESCO. 1488–1528.

Two Cupids. *Red and black chalks.* Height, 9½ inches; width, 9⅜ inches.

30.

Floating on a cloud, in which they are partly obscured, are two cupids, one holding a drapery in his hand and both looking outward.

172. MICHEL ANGELO BUONAROTTI. 1475–1564.
Head of Moses. *Pen, sepia.* Height, 15¾ inches; width, 8½ inches.

Majestic head of Moses seen full face, original study for the head of the Statue for the Tomb of Pope Julius II in Rome.

From the collection of Guiseppe Vallardi. Collector's mark G. V. Lugt. 1223 at lower right.

[REPRODUCED ON OPPOSITE PAGE]

173. MICHEL ANGELO BUONAROTTI. 1475–1564.
Study of a Nude Man. *Red chalk.* Height, 14½ inches; width, 10⅜ inches.

A full length seated figure of a man, his back turned from the hips upward leaning on his left elbow, and the right arm extended.

174. PITTONI, GIOVANNI BATTISTA. 1687–1767.
Monument to Lord Bishop Tillotson. *Red chalk.* Height, 23⅜ inches; width, 15 inches.

An elaborate cenotaph of many sculptured figures. Beyond are the classic columns of an archway and nearby groups of divines.

On reverse is preserved the inscription formerly on original mount "In Twinings Designs for Monuments to the British Worthys (sic)." This was composed and painted at Venice by "J. B. Pittoni, J. Blimaroli & Canale in 1729 to the memory of Lord Bishop Tillotson."

Collector's mark (on original mount) at lower right, R. U., Robert Udny, Lugt. 2248.

175. POZZI, GIOVANNI BATTISTA. 1560–1588.
The Annunciation. *Pen, sepia, and blue wash.* Height, 4½ inches; width, 5½ inches (in oval).

The Virgin leaning on a pedestal with hands at her breast, is receiving from an Angel the Annunciation. The Holy Spirit is descending, surrounded by Cherubim, from the heavens, in the form of a dove.

176. QUARENGHI, GIACOMO. 1744–1817.
Italian Villa and Garden with Balloon in Sky. *Pen and wash, india.* Height, 4½ inches; width, 7¼ inches.

A scene in the gardens of an Italian Villa, a quaint building with a square turretted tower is at the left and through a ruined arch a summer house is visible; groups of women, two under a shade of a tree, are gazing upward and pointing to a balloon rising in the air.

Quarenghi was Architect to the Russian Court.

177. ROMANO, GIULIO. 1498–1546.
A Female Figure bearing Fruit. *Pen and wash, sepia, heightened with white on gray paper.* Height, 11 inches; width, 6½ inches.

A decorative classically draped female figure bearing on her head a basket of fruit, backed by a landscape.

Original study for a decoration in the Pallazo Albani.

[SEE NO. 172]

78. ROSA, SALVATOR. 1615–1673.
Lucretia. *Red chalk, washed.* Height, 5⅛ inches; width, 6½ inches.

Lucretia reclining on a couch is thrusting a dagger into her bosom, to the horror of Collatinus and L. Brutus by whom she was subsequently avenged.

179. SODOMA, GIOVANNI ANTONIO BAZZI. 1473–1549.
Two Mermen. *Red chalk.* Height, 11 inches; width, 16⅝ inches.

Two fabulous marine creatures with human bodies, one holding a fish in his left hand and a shell in the other, alongside another is blowing a horn.

180. SOLIMENA, FRANCESCO. 1657–1747.
Ascension of The Virgin. *Black chalk on tinted paper.* Height, 14½ inches; width, 10⅛ inches.

The Virgin borne heavenward on the clouds by winged Cherubs, holding in her right hand a censer.

181. TESTA, PIETRO. 1617–1650.
Three Dancing Figures (on one mount). *Red chalk.* Height, 6⅝ inches; widths, two 3⅜ and one 2⅞ inches.

Two Nymphs in classic dress dancing, one with a tambourine and the other with a beribboned staff; in the center, a dancing faun with castanets.

From the Sunderland Collection.

182. TIEPOLO, GIOVANNI BATTISTA. 1693–1770.
Head of a Bishop. *Black chalk, heightened with white chalk, on gray paper.* Height, 17 inches; width, 10⅛ inches.

Profile of a bearded man looking downward, wearing a Mitre.

Inscribed on original mount "*Testa di Vescovo, Tiepolo.*"

183. TIEPOLO, GIOVANNI DOMENICO. 1726–1795.
Three Bishops. *Pen, india and tint, sepia.* Height, 15 inches; width, 10¼ inches.

Amid the clouds are seated three Bishops in discussion surrounded by Cherubim, two supporting Croziers, and below, another holding aloft a model of ecclesiastical buildings. Squared for enlargement.

184. TINTORETTO, JACOPO ROBUSTI. 1512–1594.
The Coronation of the Virgin. *Pen and wash, Bistre.* Height, 15¾ inches; width, 8¼ inches.

In the heavens surrounded by Cherubim and Angels, the Virgin kneels while on either side are seen Christ and Jehovah placing a crown on her head and above, descends the Holy Spirit. Below, gazing upward, is a group of six saints in varying attitudes.

At lower right is Collector's Mark, C. P. Crozat, Lugt. 474 and at lower left W. Y. O., W. Young Otley, Lugt. 2665, and from the Sunderland Collection.

185. TIZIAN, VECELLIO. 1477–1576.
The Holy Family. *Pen, sepia.* At lower left is an initial,—"*T.*" Height, 5¾ inches; width, 5¼ inches.

The Madonna, seated, looks down with serene expression at the Infant Christ held in her lap, who raising one arm, is smiling at Saint Joseph.

From the collection of Robert Udny, Collector's mark, at lower right on mount R. U. Lugt. 2248.

186. TIZIAN, VECELLIO. 1477–1576.
Rocky Landscape with Trees. *Pen, sepia.* Height, 15½ inches; width, 21⅜ inches.

Beyond two well-foliated trees is a group of buildings with a turreted tower, at the left a cascade falls at the foot of a rocky tree-clad eminence. The treatment of the tree trunks and foliage also the "horse-tail" shading in the rocks is pre-eminently Titianesque.

187. VANNI, FRANCESCO. 1565–1609.
A group of Saints adoring the Picture of the Virgin. *Pen and wash, sepia.* Height, 12¾ inches; width, 9½ inches.

Three male and three female Saints in various attitudes of adoration before the picture of the Virgin. The different Saints are recognizable by means of their attributes.

From the Sunderland and C. W. Bell Collections.

188. VERONESE, PAOLO (Caliari). 1528–1588.
Mater Dolorosa. *Pen, sepia and blue wash.* The signature,—"*P. Veronese*" at lower left is almost illegible. Height, 7⅞ inches; width, 6¼ inches.

A seated figure of the Mater Dolorosa, with hand crossed on her breast which is pierced by seven swords in allusion to the Seven Sorrows.

189. VERONESE, PAOLO (Caliari). 1528–1588.
Faith. *Pen and wash, sepia, on oiled paper.* Height, 17½ inches; width, 12 inches (oval).

Preliminary draft for the picture "Faith" in the Ducal Palace Venice. The finished picture shows the figure at the left with a close instead of a flowing beard and that of the officiating priest is also much reduced and an embroidered cap is placed on his head. The other minor changes are in the draperies. The entire drawing is in reverse.

190. VISINO, F. 15th Century—died 1512.
A Penitent. *Red chalk.* Height, 11¼ inches; width, 17¾ inches (in curviform lunette).

A penitent kneeling before a Bishop is being covered with his cloak emblematical of forgiveness and reception in to the Church. The surrounding spectators expressing their sentiment; above, floats an Angel with book and palm branch, holding aloft a vase and at the right is seen a statue of Justice.

Visino is highly praised by Vasari in his "Lives of the Artists."

SPANISH SCHOOL

Numbers 191 to 193 Inclusive

191. MURILLO, BARTOLOMÉ ESTEBAN. 1617–1682.
The Vision of St. Antony. *Pen, sepia.* Height, 12⅜ inches; width, 8½ inches.

The Saint kneeling in prayer beholds the Infant Christ with an attendant Angel appear before him.

This seems to be a variant on a favorite subject of Murillo. Squared for enlargement.

192. PACHECO, FRANCESCO. 1571–1654.
Unidentified Roman Historical Incident. *Pen, sepia and wash, india.* Height, 8½ inches; width, 12¼ inches.

10

A Roman Emperor stands gazing at an eagle above him, behind are soldiers and a man holding his steed.

From the Sunderland Collection.

193. PIETRO, GIOVANNI DI, LO SPAGNOLO. *Circa* 1503–1530.
A Sacrifice. *Pen and wash, india, heightened with white on green paper.* Signed at lower left, "*Pietro lo sp'gn'olo.* Height, 10¾ inches; width, 10⅜ inches.

40

Before a decorated altar surmounted by a flambeau, are two men, one slaying a sacrificial goat, the other kneeling and holding a basin to catch the blood. At the left, stands another man with an Urn on his shoulder and nearby two women. At the right, two musicians with trumpets and others with an ox. In the background, is the colonnade of a stately building and beyond, the upper parts of imposing monuments.

Collector's mark at lower left,—W. Mayor, Lugt. 2799.

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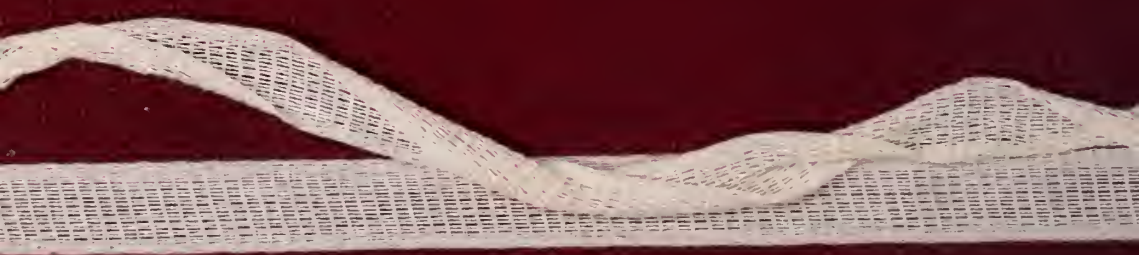
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